

DOCUMENT RESUME

ED 213 031

CS 206 747

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TITLE Oral Composing. Communication Skills. PCRP Assessment Survey III.
INSTITUTION Pennsylvania State Dept. of Education, Harrisburg.
PUB DATE 82
NOTE 34p.; For related documents see CS 206 745-749.
EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS Communication Skills; Educational Assessment; Elementary Secondary Education; Evaluation Methods; Language Arts; *Oral Language; *Program Evaluation; *School Surveys; *Self Evaluation (Individuals); Speech Communication; Teacher Effectiveness; *Teacher Evaluation; *Teaching Methods; Writing Processes
IDENTIFIERS Assessment Instruments

ABSTRACT

This packet is the third of five developed as a set of self-appraisal instruments with which teachers (and others) can systematically examine their instruction methods in communication skills. The packet contains forms for teachers, students, administrators, and parents addressing two levels of specificity: responses to the overall communication skills program and responses to a teacher's practices and policies within a single kind of class situation. This packet on oral composing is divided into ten sections as follows: (1) reaching for school improvement, (2) administering the teacher survey, (3) teacher response form, (4) the tabulation guide outline for the teacher response form, (5) tabulating responses from the teacher survey, (6) administering the student survey, (7) student response form, (8) administering the parent and administrator survey, (9) administrator response form, and (10) parent response form. (HOD)

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Communication Skills

PCRP ASSESSMENT SURVEY III

Oral Composing

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University of Pittsburgh
for the

Pennsylvania Department of Education

Winter 1982 Working Edition

The Goals of Quality Education

This publication directly addresses the goal of communication skills.

The Planned Course

This assessment survey should assist those designing planned course in identifying objectives, content, expected levels of achievement and evaluation.

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This is a working document to be used by the Department with schools and school districts across the Commonwealth. It is subject to further evaluation and revision based upon the outcomes of implementation activities.

PREFACE

This is the third of five survey packets developed for the purpose of gathering accurate, detailed data about instruction in communication skills in a single classroom or course. These packets were designed for language arts teachers, English teachers and all other teachers engaged directly in teaching communication skills as well as for their students, the parents of their students, and their administrators.

The five PCRP assessment surveys parallel the critical experiences of PCRP:

<u>Assessment Surveys*</u>	<u>PCRP</u>
Survey I - Literature	Response to Literature
Survey II - Written Composing	Oral and Written Composing
Survey III - Oral Composing	
Survey IV - Language Proficiency Development	Investigating and Mastering Language Patterns.
Survey V - Sustained Silent Reading	Sustained Silent Reading

Before a new curriculum is developed or an old one revised, those involved should have knowledge of the current operational curriculum at their school or district. One way to obtain that knowledge is through assessment surveys which are comprehensive, but not prescriptive. These surveys must be designed in a way that those who take the time to answer them find personal benefit in the activity and are confident that the completed forms will yield accurate and beneficial information to curriculum planners. For the individual respondent, these surveys are a vehicle for reflection and learning - actively involving them in the reconstruction of their instructional program in order to know and understand it better. With an understanding of what they are doing, what their expectations for student learning are, and how in practice they define their area of instruction, they should be able to evaluate their instructional programs and plan improvements.

Although the surveys are vehicles for individual teachers to examine and reflect upon their own curriculum design and instructional strategies, they are also valuable tools for schools engaged in LONG RANGE PLANNING FOR SCHOOL IMPROVEMENT. If a school or district decides that its priority goal is communication skills, the use of these surveys with their staff can provide a base of data from which to proceed. Analysis of completed surveys should yield information concerning purposes, practices, emphases, use of materials, evaluation of students, and program support.

For further information about or assistance with these surveys, contact either of the following:

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*Each of the surveys has four separate forms, each for different respondents: teachers, students, administrators and parents.

I. REACHING FOR SCHOOL IMPROVEMENT: THE PCRP ASSESSMENT SURVEYS

School Improvement is the major educational effort for the 80's in Pennsylvania. As part of that effort considerable attention has already been focused on the assessment of students' skills or competencies including such statewide efforts as Project 81 and the EQA. At primarily local levels, curriculum revision emphasizing the content of the curriculum is an ongoing process of change reflecting current perceptions of what is and is not important for students to learn. While both of these kinds of efforts have the potential to influence the general pattern of education that children receive, they ignore to a large extent the most immediate influence on students' school learning, the classroom situation, and the person who substantially determines what happens there, the teacher.

Anyone familiar with elementary or secondary school teaching quickly realizes that John Donne's famous assertion that, "No man is an island entire of itself;" hardly describes the daily professional reality for most classroom teachers. How often do teachers have people visit their classrooms with the primary purpose of helping them improve as teachers, that is, to help develop and refine their skills as a language arts or English teacher? If the situation is typical, the answer is, "Never!" This is not to say that teachers have not been "observed" or "evaluated" by someone, for certainly some form of regular teacher observation and evaluation seems to be part of the operating procedure in nearly every school district. But observation and evaluation procedures are substantively different from "supervisory" strategies aimed at teacher improvement. What then are the means for helping classroom teachers improve what and how they do in the classroom?

The availability of professional journals and texts as well as various professional conferences and workshops provides two very important kinds of resources for teachers interested in improving their work in the classroom. Hopefully, these will continue to exist especially as ways for teachers to expand their views about successful teaching approaches. Yet, reliance on these kinds of resources alone will not likely alter significantly either the overall quality of instruction or the pattern of instruction for individual teachers. To change anything sensibly requires more than an idea about and a commitment to a new practice or policy; it also requires an understanding of the practices and policies already in place, an understanding of what will be replaced in classroom procedures, and an understanding of what the "new" pattern of instruction will be. That is, it is nonsensical to believe that one can introduce something new into instruction without eliminating something that already existed or that introducing a new policy does not alter the overall pattern of instruction. Indeed, a prevailing dilemma for most teachers wanting to introduce some change in instruction is determining what to remove from the existing pattern, when to introduce the new practice, and for whom and how.

These latter kinds of determinations almost necessarily need to be made at a local level within a school, at a specific grade, or by the teacher within a particular class. To begin these determinations systematically, however, still requires an understanding of what already is in place, i.e., what the existing practices and policies are for the individual teacher or for all the language

arts and English teachers working with a particular grade level or at a particular school. A fundamental problem at this stage, however, is how to obtain a comprehensive view of current practices and policies in any class.

Operationally, there are two basic means for obtaining detailed information about classroom practices and policies: (1) from a skilled observer recording what happens, and (2) from the teacher directly through a self-report process. Historically, neither of these has been very successful. Direct observation is time consuming and very expensive, and both of these factors have limited the frequency with which this approach has been used and the overall meaningfulness of information obtained. Teacher self-report is more practical but suffers from consistently low reliability. That is, as carried out, the self-report process has generally shown that teachers are not very good at accurately describing what they do. It is important to note, however, that underlying both of these approaches is the lack of any comprehensive mechanism to observe or report practices and policies specific to the teaching of language arts or English. Observers have had to rely on general observational instruments such as the Flanders Interaction Analysis and teachers in the self-report process have usually been asked to characterize only their overall pattern of instruction rather than the specific practices and policies in particular classes.

It was with these problems clearly in mind that the Pennsylvania Department of Education began a project dealing with the delineation of practices and policies in communication skills instruction. Specifically, the intent was to have developed a set of self-appraisal instruments with which teachers and others involved with influencing the quality of communication skills instruction could examine systematically what they were doing as part of or in support of that instruction.

1. Selecting the Audience

One of the first decisions made was to develop separate instruments for each of four key audiences - the classroom teacher, students, school administrators, and parents.

As noted at the beginning of this section, sensible strategies for school improvement must begin with an understanding of what is already happening within individual classrooms. While the availability of materials, the existence of curricular goals, and the presence of competency tests as well as the attitudes and approaches taken by parents and administrators each can influence the overall nature and quality of instruction, it is the classroom teacher who plays the pivotal role in determining what kinds of learning opportunities will be available in the classroom.

While it is certainly true that communication skills teachers play the crucial role in determining what happens within the walls of their classrooms, it is also true that students, administrators, and parents can and probably ought to be supportive of teachers' instructional efforts.

The PCRP Assessment Surveys represent a direct effort to provide administrators and parents with a means to consider the extent to which they do or

could play constructive roles in the Reading and Communication Arts Program in their schools. The student surveys also represent a direct effort to provide communication skills teachers with means for validating their own perceptions.

Activities listed on the student response forms were carefully selected from the longer detailed teacher forms to represent a thorough sampling of the various categories in each critical experience domain. Students respond on the forms only in terms of the frequency with which the activity occurred in their class during the year.

Everyone views events and processes from particular points of view; at times, everyone sees what he/she wants to see not necessarily what is. The compatibility of the teacher and student response forms (i.e., that they use the same type of response format and that the content on the student form is tied to that on the teacher form) enables teachers to validate their own perceptions about what is happening in their classrooms. When the teacher's perceptions of his/her classroom activities and students' perceptions of those behaviors are reasonably consistent, that teacher can be confident in the accuracy (or validity) of his/her self-perceptions. When those perceptions are drastically different, the validity of the teacher's or the students' perceptions becomes open to question. Lack of validation, however, does not mean that the teacher is doing something wrong. It means only that the teacher and the students differ considerably in their perceptions about what has been going on in the class and that further examination and reflection is needed.

Thus, although the teacher self-report instrument is by far the most comprehensive, the student, the administrator and the parent surveys reflect a set of practical and important supportive behaviors and, indirectly at least, encourage the inclusion of those potentially influential groups in the overall school improvement process.

Rigorous self-examination is seldom either a pleasant or a simple process. Yet, the encouragement of such behavior on a regular basis by those directly influencing classroom instruction appears to be a crucial ingredient for continuing school improvement.

2. Specifying the Purpose

A second decision was that the self-appraisal instruments were to be descriptive rather than prescriptive or evaluative. With the teacher form, for example, the intent was that, whether the instrument was to be used by the teacher alone, by the teacher as part of a group at a grade level or school, or by the teacher in conjunction with the supervisory efforts of a department chairperson, principal, or curriculum coordinator, it was to describe classroom practices and policies not dictate them. It was to provide an information base for teachers from which they could make intelligent decisions about the nature of their classroom instruction. In that sense, the responses in themselves do not direct change. Rather, the motive for change must come when teachers decide that the existing pattern of instruction is either internally inconsistent or is inconsistent with what they perceive to be the appropriate priorities or values for that class or school. A basic "GIVEN" is that those priorities or values will differ from class to class, teacher to teacher,

school to school, and district to district. Thus, the assessment surveys provide a base of information from which decisions can be made at the individual class, school, and/or district level.

3. Relationship to PCRP

A third key decision was to coordinate the self-appraisal process at least conceptually with the existing framework of the Pennsylvania Comprehensive Reading/Communication Arts Plan (PCRP). Although the new self-appraisal instruments are not in any way direct assessments of PCRP or restricted to teachers implementing PCRP, the idea of the four critical experiences (Respond to Literature, Composing: Oral and Written, Sustained Silent Reading, and Developing Language Proficiency) provided the organizing base for the new self-appraisal instruments.

4. Focus of Instruments

A fourth decision was to strive to make the instruments comprehensive rather than cursory. One ramification of that decision was the realization that a single general instrument was out of the question. There was simply no way to elicit a detailed description of instructional policies and practices in each of the four broad PCRP-related areas across grade levels through a single instrument without having that instrument absurdly long. As a result, it was decided to develop five separate assessment surveys, one each for Responding to Literature; Written Composing; Oral Composing; Developing Language Proficiency; and Sustained Silent Reading. Separate forms for elementary teachers and secondary teachers were not developed because, quite surprisingly, there was no sound empirical base upon which to determine that certain kinds of practices and policies would be restricted to one level or the other. Thus, the resulting detailed teacher forms for each area, while still lengthy, are available for use by elementary and secondary teachers of communication skills. Moreover, if there is the opportunity for researchers to compare response patterns from teachers across grade levels, and/or across schools, we may finally begin to get a much greater understanding of the overall patterns of communications skills experiences for children as they move through our schools. That is, we may be able to extend our current understanding based largely on inference from curriculum guides, textbook use, and informal teacher comment with more concrete details about instructional decision-making and in-class behaviors.

5. Straight Forward Language

As work on the various PCRP Assessment Surveys progressed, a number of operational decisions were made about format and approach. Foremost, I believe, was the decision to make every effort to be jargon-free. This was no trivial matter nor has it been particularly easy to accomplish. To a certain extent, every profession has a technical vocabulary relatively unique and special to that profession. Competent individuals in that profession are expected to know, understand, and use that vocabulary. The problem is determining what indeed is part of the on-going professional vocabulary and what is

professional-like jargon. In any case, efforts were made to keep the language in the surveys specific and straightforward with a full awareness that lack of conciseness was a possible companion.

6. The Two Layers of Specificity

Although earlier self-appraisal efforts had asked teachers to respond about their general classroom practices, the decision made with the PCRP Assessment Surveys was to have each teacher respond in terms of a specific teaching assignment. At the beginning of each survey, the teacher is asked to specify a typical recent grade level assignment and to identify what general type of student grouping procedure (e.g., academic, vocational, heterogeneous, etc.) characterized that assignment. All subsequent responses on the survey are then in terms of his/her practices and policies in the kind of class identified. Thus, there are two separate layers of specificity:

- . Responses are focused on behaviors specific to clearly identified aspects of the overall communication skill program (i.e., Responding to Literature, Written Composing, etc.).
- . Responses are focused on a teacher's practices and policies within a single kind of class situation.

Each of the detailed teacher forms is subdivided into sections related to what appear to be distinct components of instruction in that area. In PCRP Survey I: Practices and Policies in Responding to Literature, for example, there are ten main sections:

- I. Background Information
- II. Types of Inclusion
- III. Purposes for Literature Study
- IV. Selecting Literature for Study
- V. Pre-reading and Pre-viewing Practices
- VI. Encountering the Literature
- VII. Responding to Literature
- VIII. The Response Environment
- IX. Evaluating Students' Knowledge About and Understanding of Literature
- X. Supporting the Response to Literature Program

Completing all ten sections of the survey takes approximately 25-30 minutes. While it seems sensible to complete an entire survey at one time, completing individual sections permits a teacher to focus on special sections at different times during the year. For example, an 8th grade teacher especially concerned about using a variety of prereading activities might complete Section V of PCRP Survey I after each unit of instruction in each class as a means for monitoring both the variety and the frequency of these kinds of activities while another teacher working with 5th grade students might focus attention on the range of students' opportunities to respond to literature and use Section VII of the survey as a weekly check or guide. Once again, there is no one way for teachers to use the Assessment Surveys. The main thing is that

they are available for teachers to use constructively as part of a systematic self-improvement process.

In contrast to most self-appraisal surveys, the PCRP Assessment Surveys also include an organizational structure within each section as well as within each survey. In PCRP Assessment Survey II: Practices and Policies in Written Composing, for example, Section V: Prewriting Activities including 18 separate items reflecting five major clusters of prewriting activities: (1) Verbal Interactive Strategies such as leading a discussion with students about a topic and leading a "brainstorming" session about a range of writing topics; (2) Model and Form Strategies such as presenting students with professional examples or using other students' work as models; (3) Self-generated Notes Strategies such as using sustained writing or journal writing activities; (4) Direct Experience Strategies such as taking students on guided field trips or using dramatic enactment situations; and (5) Mediated Experience Strategies such as using films or movies about a topic or relying on students' extensive reading. It is important to note here that the range of items in each section does not mean that every teacher should be using every kind of activity or procedure. Rather, the array of items provides a perspective from which the teacher can decide whether the pattern of practices and policies in that area is reasonable for the kind of class identified and whether that pattern is consistent with perceived school and district goals and priorities.

7. Defining Response

Finally, it was decided that the common practice of having individuals respond to items with simple yes/no indications was insufficient. It does seem to matter whether a practice or policy is done once or twice a year or done regularly. As a result, individuals are asked to respond to most of the items in terms of the frequency with which they do that kind of behavior in the kind of class identified. Specifically, teachers are directed to respond to items as follows:

- | | |
|------------------|--|
| 0 = Never | - means that this is not something done in the type of class identified |
| 1 = Infrequently | - means that the behavior is done no more than 3 or 4 times a year |
| 2 = Sometimes | - means that the behavior is done at least 5 or 6 times a year but not as a regular practice |
| 3 = Regularly | - means that the behavior is done throughout the year as a regular practice |

The student, the administrator and the parent forms include a similar response format. Once again, this kind of response format in itself makes no judgment about whether an indicated frequency is or is not "good." That kind of judgment must be made by the individual according to perceived priorities, values, and goals set at the local level.

8. Final Thoughts

I have attempted here to describe some of the background leading up to the development of the PCRP Assessment Surveys and some of the main features of the surveys themselves. In particular, responses from teachers completing initial drafts of the detailed teacher surveys have been very encouraging.

Not only does it appear that completing the survey nurtures self-examination, but it also seems that the surveys provide for teachers very detailed catalogues of an extensive range of teaching activities organized into clear and understandable categories. In a very real sense, each survey is a framework for helping teachers understand how parts of various strategies and approaches interrelate and a basis for helping them integrate new ideas and techniques into a coherent instructional pattern.

II. ADMINISTERING THE TEACHER SURVEYS

The Teacher Surveys in each of the five domains of PCRP are lengthy; each takes between 25 and 30 minutes to complete.

An in-person administration to a group of teachers is preferable to an independent or self-administered use of a survey because: (1) questions about the meaning of particular items can be dealt with immediately, and (2) teachers can be reminded at several times to keep a single class in mind when they respond to items. This latter point is extremely important since it is the focused context that makes this kind of survey process meaningful and reasonably accurate. This does not preclude individual or self-administration nor is it intended to minimize the value of completing a survey for the individual. It is simply to indicate that group administration is more efficient, especially when there is interest in group, school, or district patterns of instruction.

When dealing with questions about individual items, it is useful to clarify what a term or a procedure means generally, including the use of an example or illustration. However, extended definitions or examples or biased explanations (i.e., explanations which clearly reveal that the person administering the survey either approves of or disapproves of the activity) should be avoided.

It is helpful to remind teachers while they are completing Sections 1 and 2 that they should focus on their practices in a single class-section during the year and that they should not be concerned that their "estimates" of time allocation will not be exact. The recording of a reactive impression about time seems to yield rather accurate estimates. In general, it is helpful to have the teachers respond quickly to items throughout the survey rather than spend time pondering how many times exactly they used an activity during the year. The focused nature of the domains, the focus on activities within a particular class section, and the emphasis on rapid response contribute to an accurate self-report system.

A frequently asked question from teachers taking the survey deals with multi-purpose activities -- i.e., what do I do when I have my students doing oral projects in literature study -- is that oral composing or response to literature time? or When I use literature to stimulate writing, do I count that as literature study time or writing instruction time? If activities involve effort in more than one domain, it is perfectly reasonable to tabulate that effort in each domain. As a result, it is possible to have the estimate of time devoted to different domains of instruction in English/language arts exceed 100 percent for the sum of the five PCRP domains. In a very real sense, the presence of multi-purpose activities is a good indicator of the teacher's sensitivity to and skills in the integrating of learning activities within the curriculum.

III. ASSESSMENT SURVEY III: TEACHER RESPONSE FORM (Oral Composing)

I. Background Information

1.01 Name or Identification Code Number _____

1.02 Number of Years Teaching Experience _____

1.03 Highest Degree Attained _____

1.04 If you teach at more than one grade level, please select only one as the basis for your response on this survey.

Grade Level _____

For all remaining questions, answer in terms of a "typical class at that grade level.

1.05 Type of Class: _____ Academic (also high, advanced, college preparatory, etc.)
 _____ Low Ability (also slow, remedial, non-college preparatory, etc.)
 _____ Vocational (also business, technical, etc.)
 _____ Heterogeneous (also mixed ability, regular, general, random, etc.)

1.06 For the type of class you have identified, what is the average length of a class period in Language Arts/English? (NOTE: Do Not include time set aside formally for Beginning, Developmental, or Remedial Reading instruction.) _____ minutes per day

1.07 About how much time have you spent in oral composing activity in your class this year? (Include in your estimate any time spent in studying about, preparing for, doing, and listening to students' oral presentations in the classroom.) (check one)

_____ less than 1 hour per week
 _____ about 1 hour per week
 _____ about 1 and 1/2 hours per week
 _____ about 2 hours per week
 _____ more than 2 hours per week

1.08 Please estimate how many different oral composing assignments you give during the year to students in the kind of class you have identified.

Type of Assignments	Number of Assignments per year						
	0	1	2	3	4	5	6+
a. Memorized Presentation of Text Material (e.g., poems, speeches, essays, play parts, etc.)							
b. Memorized Presentation of Original Material (i.e., work that the student has developed him/herself)							
c. Prepared Presentation of Text Material							
d. Prepared Presentation of Original Material							
e. Improvised Presentation of Text Material							
f. Improved Presentation of Original Material							

DIRECTIONS FOR COMPLETING THE REMAINDER OF THE SURVEY.

You will be asked to respond to a number of statements relating to many different aspects of practices and policies within your oral composing program. Please use the following key in making your responses:

- | | |
|--|--|
| <p>0 = NEVER</p> <p>1 = INFREQUENTLY</p> <p>2 = SOMETIMES</p> <p>3 = REGULARLY</p> | <p>- means that this is not something that you do in the type of class identified.</p> <p>- means that while this is something you may do during the year, you do not do it very frequently (three or four times a year or less), at least in the type of class you have identified.</p> <p>- means that this is something you may do at least five or six times during the year but not on any regular or consistent basis in the type of class you have identified.</p> <p>- means that this is something that you do as a regular or consistent part of your teaching in the type of class you have identified.</p> |
|--|--|

PLEASE PLACE THE NUMBER INDICATING YOUR RESPONSE IN THE SPACE TO THE LEFT OF EACH STATEMENT.

II. Purposes for Oral Composing. To what extent does each of the purposes below play a part in the oral composing program for the type of class you have identified?

(0 = Never; 1 = Infrequently; 2 = Sometimes; 3 = Regularly)

In carrying out my oral composing program, I select and arrange activities in order to develop my students':

- _____ 1. understanding of formal rhetorical patterns.
- _____ 2. abilities to think critically.
- _____ 3. personal aesthetic and imaginative sensibilities.
- _____ 4. knowledge of a variety of rhetorical styles and modes.
- _____ 5. understanding of how specific rhetorical and literary forms work.
- _____ 6. abilities to analyze a speaker's intents and arguments.
- _____ 7. organizational and reasoning abilities.
- _____ 8. abilities to understand the feelings, ideas, and attitudes of individuals different from themselves.
- _____ 9. understanding of stylistic devices used in specific types of oral presentations.
- _____ 10. understanding of their own ideas, feelings, and attitudes.
- _____ 11. self-confidence and personal assurance in oral expression.
- _____ 12. abilities to carry out necessary oral communication tasks expected of an educated adult.

III. To what extent do you incorporate any of the following activities as means for preparing students for oral composing work?

(0 = Never; 1 = Infrequently; 2 = Sometimes; 3 = Regularly)

In preparing students for oral composing assignments, I:

- _____ 13. lead class discussions of the content to be developed in the oral composing assignment.
- _____ 14. hold general class discussions about the kinds of topics students can use for oral composing assignments.
- _____ 15. lead "brainstorming" sessions on specific topics or assignments.
- _____ 16. have students meet in small groups to discuss ways of developing various topics for assignments.
- _____ 17. have students listen to recorded examples or models from professional sources.
- _____ 18. give demonstrations of how specific types of assignments can be carried out.
- _____ 19. have students listen to recorded examples or models from other students.
- _____ 20. give students explanatory notes or information guidelines for carrying out the assignment.
- _____ 21. give students content outlines that they can use in completing the assignment.

- _____ 22. have students keep personal journals or logs from which they can draw on for ideas for their assignments.
- _____ 23. have students keep sensory detail, reaction, or impression lists for use in their assignments.
- _____ 24. have students make outlines before doing oral assignments.
- _____ 25. have students prepare complete texts in writing before presenting oral assignments.
- _____ 26. have students do oral "warm-up" exercises before doing oral presentations.
- _____ 27. have students do creative dramatics, improvisation, role playing, etc., to stimulate or clarify ideas for assignments.
- _____ 28. have students examine "physical objects" related to the specified oral composing assignment.
- _____ 29. take students on field trips to stimulate or clarify ideas for assignments.
- _____ 30. bring in outside speakers or guests to help stimulate or clarify students' ideas for oral composing assignments.
- _____ 31. use media resources (e.g., films, pictures, television, radio, etc.) to help students get and develop ideas for oral assignments.
- _____ 32. encourage extensive reading in school and at home as a basis for stimulating or clarifying ideas for oral assignments.

IV. To what extent do you have students engage in the following kinds of oral composing tasks?

(0 = Never; 1 = Infrequently; 2 = Sometimes; 3 = Regularly)

As part of my oral composing instruction, I have students:

- _____ 33. use their own cassette tapes to keep personal "oral" journals about their ideas, feelings, perceptions, and values.
- _____ 34. express their ideas and feelings by doing "oral letters" to close friends using cassette tapes.
- _____ 35. orally give eye-witness accounts of their observations.
- _____ 36. give oral narratives about personal events or experiences.
- _____ 37. give descriptions of persons, places, or things from their own experiences.
- _____ 38. give explanations of their opinions or conclusions about events or issues.
- _____ 39. give presentations comparing or contrasting events, ideas, opinions, etc.
- _____ 40. give expository presentations expressing someone else's point of view.
- _____ 41. give presentations trying to persuade others to accept their opinions or views.
- _____ 42. give presentations trying to persuade others to accept an idea or opinion different from that of the speaker.
- _____ 43. give presentations to show that they have mastered content studied in class.
- _____ 44. give presentations to show that they have mastered content studied outside of class.

- _____ 45. give oral reports based on their independent or personal reading.
- _____ 46. give oral reports based on their individual research or study.
- _____ 47. individually or in groups give prepared "dramatic" readings of short stories, poems, or other literary selections.
- _____ 48. engage in improvised individual or small group storytelling exercises.
- _____ 49. participate in improvised enactments of scenes, problem situations, current events, etc.
- _____ 50. memorize and enact original or published scripts.
- _____ 51. memorize and present original or published poems or stories.
- _____ 52. practice doing presentations which use specific organizational patterns (e.g., narrative sequence, point and counter-point, thesis statement and examples, etc.).
- _____ 53. practice doing presentations that use specific stylistic devices (e.g., controlling volume, including humorous anecdotes, sarcastic understatement, etc.).

V. To what extent do your students give oral presentations to different audiences?

(0 = Never; 1 = Infrequently; 2 = Sometimes; 3 = Regularly)

As part of my oral composing program, I have students:

- _____ 54. do improvised or prepared presentations for their own enjoyment (either individual) or small group presentations when there is no external audience).
- _____ 55. develop oral assignments for presentation to close friends.
- _____ 56. do their presentations for me for evaluation purposes.
- _____ 57. do their presentations for me so that I can guide or coach their development.
- _____ 58. do their oral presentations for other students in the class.
- _____ 59. do their presentations for other students in the school or district.
- _____ 60. do their presentations for members of their families or for people in their neighborhoods.
- _____ 61. prepare their oral assignments for public performance.
- _____ 62. prepare their oral assignments for performance in special settings (e.g., patients in hospitals, children in special schools, senior citizen groups, etc.).
- _____ 63. prepare their oral assignments for performance to special school personnel (e.g., teachers, administrators, school boards, etc.).
- _____ 64. prepare their oral assignments to be recorded for sharing with other classes at other times.
- _____ 65. prepare their oral assignments to be recorded for broadcast on local radio and/or television programs.

- VI. Oral composing work can occur in a wide variety of environments or contexts. To what extent are any of the following policies or procedures included in your oral composing program?
(0 = Never; 1 = Infrequently; 2 = Sometimes; 3 = Regularly)

In my oral composing program, I:

- ___ 66. identify assignments from the general content students are studying.
- ___ 67. have students select topics for assignments based on their personal experiences and preferences.
- ___ 68. identify assignments from topics or issues of current interest.
- ___ 69. identify assignments based upon what I know students will be able to do easily.
- ___ 70. select assignments based upon suggestions in the curriculum guide or class text.
- ___ 71. have all students work on the same kind of assignment at the same time.
- ___ 72. have different students working on different assignments at the same time.
- ___ 73. meet with students individually or in small groups to consider progress on assignments before any "formal" presentation is made.
- ___ 74. have students meet in pairs or small groups to consider progress on assignments before any "formal" presentation is made.
- ___ 75. identify for students the specific traits or features that mark successful completion of the assignment.
- ___ 76. make directions for assignments brief and general.
- ___ 77. prepare my own presentations based on the assignments I have given to my students.
- ___ 78. participate in students' group presentations when asked to or as needed.
- ___ 79. insist upon absolute quiet by others in the class when an individual or group is "doing" a presentation.
- ___ 80. identify roles or tasks for students in the audience before individuals or groups do presentations.

- VII. To what extent are any of the following response or evaluation practices emphasized in your class?
(0 = Never; 1 = Infrequently; 2 = Sometimes; 3 = Regularly)

As part of the way I evaluate and/or respond to students' oral composing assignments, I:

- ___ 81. give my reactions to the content and/or style of their presentations informally after they have finished.
- ___ 82. give students my written reactions after they have completed their presentations.
- ___ 83. point out ways to improve presentations by demonstrating myself how the changes can be made.
- ___ 84. focus my reactions on what the students have done well.
- ___ 85. focus my reactions on identifying errors or problems in the students' presentations.

- ___ 86. try to balance positive and negative comments on students' work.
- ___ 87. grade students' oral presentations.
- ___ 88. base my grades of students' oral presentations on content only.
- ___ 89. base my grades of students' oral presentations on style or delivery only.
- ___ 90. base my grades of students' oral presentations on the combination of content and style and delivery.
- ___ 91. assign separate grades on students' oral presentations for content and for style and delivery.
- ___ 92. have students assign grades to their own presentations.
- ___ 93. have students assign grades to other students' presentations.
- ___ 94. respond to and/or evaluate presentations according to clearly defined standards or rating scales.
- ___ 95. have students respond to other students' presentations according to defined standards or rating scales.
- ___ 96. use the same standards and/or rating scales in responding to all students' presentations.
- ___ 97. use different standards and/or rating scales in responding to different students.
- ___ 98. use different standards and/or rating scales in responding to different kinds of oral presentations.
- ___ 99. involve students in identifying the standards and/or rating scales to be used as a basis for responding to oral presentations.
- ___ 100. maintain an analysis profile for each student based upon performance on oral composing assignments.
- ___ 101. maintain a file with recorded examples of each student's oral work.

VIII. To what extent do you participate in any of the following support activities for the oral composing program?

(0 = Never; 1 = Infrequently; 2 = Sometimes; 3 = Regularly)

- ___ 102. I prepare my own oral presentations (e.g., poetry reading, dramatic reading, etc.) for my students.
- ___ 103. I integrate oral composing activities with other aspects in the curriculum and with other programs in the school.
- ___ 104. I attend teacher development opportunities (e.g., district in-service, college courses, professional workshops, etc.) dealing with oral composing learning and instruction.
- ___ 105. I read articles and/or texts dealing with oral composing work in the classroom.
- ___ 106. I inform school and district administrators about classroom needs related to the oral composing program.
- ___ 107. I inform parents about the kinds of oral composing assignments I give to my students.
- ___ 108. I inform students and parents about the oral composing needs in different occupational fields.
- ___ 109. I inform parents about media presentations related to the school's oral composing program.
- ___ 110. I inform students and parents about school and/or community performances related to the oral composing program.

IV. ASSESSMENT SURVEY III: FOR THE TEACHER RESPONSE FORM The Tabulation Guide Outline

Each of the PCRP Assessment Survey for the Teachers is intended to represent a comprehensive listing of behaviors in a particular domain of the Reading and Communication Arts Curriculum. In the examination of the vast array of potential teacher activities, it was evident that, in a number of instances, individual behaviors were closely related in form and function. The framework of those forms and functions, then, was useful in organizing the presentation of items in the individual surveys and provides a coherent base for making sense of the data available from these surveys.

Each of the Tabulation Guides identifies major Sections of each Survey. Section 1 in all cases includes items which ask for general background information. Other Sections in the surveys then focus on the broad but important dimensions of instruction in the survey domains. Within Sections, items are clustered into Factors according to the extent to which they have functional similarity or contribute to illuminating a single classroom feature. Although the labels for Factors are quite arbitrary, they are intended to describe the essential functions of features of the two or more behaviors included within them. For example, Factor 5 in the Responding to Literature Survey has the label, Transmit Cultural Tradition. There are many who see the transmitting of a cultural tradition as one of the major reasons for including literature in the school curriculum. Items 3, 9, 13, and 16 in the Responding to Literature Survey are purpose statements reflecting that particular kind of orientation to literature study. The teacher's responses on items 3, 9, 13, and 16, therefore, can be clustered together and identified as a general indicator of that teacher's commitment to the "transmitting of a cultural tradition" as a central purpose for literature study in his/her class.

The Tabulation Guide Outline is presented here only to assist individuals or groups in extending their self-reflection on their teaching practices and policies in particular domains within the Reading and Communication Arts Curriculum. The analysis of responses by Factors or Sections according to the Outline is not mandatory but can help to highlight patterns of decision-making and practice within a single class, by teachers at a particular grade level, by teachers in a particular school, or by teachers throughout a district. Further details about carrying out these kinds of analyses are provided in the section, "Tabulating Individual and Group Data."

Section I. Background Information

- Factor 1. Teacher Background (items 1.01-1.03)
- Factor 2. Class Identification (items 1.04-1.05)
- Factor 3. Allocated Instruction Time (items 1.06-1.07)
- Factor 4. Type and Number of Assignments (items 1.08)

Section II. Goals for Oral Composing

- Factor 5 - Intrinsic/Composing Specific (items 1, 4, 5, 9)
- Factor 6 - Personal/Social Benefit (items 3, 8, 10, 11)
- Factor 7 - Cognitive/Applied Skills (items 2, 6, 7, 12)

Section III. Precomposing Activities

- Factor 8 - Verbal Interaction (items 13 - 16)
- Factor 9 - Model and Form (items 17 - 21)
- Factor 10 - Personal Preparation (items 22 - 26)
- Factor 11 - Direct Experience (items 27 - 29)
- Factor 12 - Indirect or "Mediated" Experience (items 30 - 32)

Section IV. Types of Assignments

- Factor 13 - Personal (items 33 - 34)
- Factor 14 - Basic Informational (items 35 - 40)
- Factor 15 - Persuasion (items 41 - 42)
- Factor 16 - Instructional Utility (43 - 46)
- Factor 17 - Creative Expression (items 47 - 51)
- Factor 18 - Practice Exercises (items 52 - 53)

Section V. Audiences

- Factor 19 - Self/Close Personal (items 54 - 55)
- Factor 20 - Teacher (items 56 - 57)
- Factor 21 - Peers/Other Students (items 58 - 59)
- Factor 22 - Public/Special Audiences (items 60 - 63)
- Factor 23 - Display/Publication (items 64 - 65)

Section VI. Oral Composing Environment

- Factor 24 - Selecting Assignments (items 66 - 70)
- Factor 25 - Assignment Differentiation (items 71 - 72)
- Factor 26 - Process Strategies (items 73 - 74)
- Factor 27 - Assignment Making (items 75 - 76)
- Factor 28 - Teacher Participation (items 77 - 78)
- Factor 29 - Audience Preparation (items 79 - 80)

Section VII. Response and Evaluation

- Factor 30 - Responding to Students' Work (items 81 - 86)
- Factor 31 - Assigning Grades (items 87 - 93)
- Factor 32 - Applying Criteria (items 94 - 99)
- Factor 33 - Follow-Up (items 100 - 101)

Section VIII. Supporting Work

- Factor 34 - Extending Self - (items 102 - 105)
- Factor 35 - Connecting With Others (items 106 - 110)

V. TABULATING RESPONSES FROM THE TEACHER SURVEY

1. Tabulating Responses on an Individual Survey

Tabulating responses on one of the surveys may be very helpful for the individual teacher. Each of the surveys is rather lengthy and detailed. The tabulation Guides are especially helpful in directing the teacher's attention to patterns in his/her responses on the survey. Key to the tabulation of responses are the Tabulation Guide Outlines described in the preceding part of this manual.

A. Using the Tabulation Guide for a Single Survey

- Step 1. Using the appropriate Tabulation Guide Outline, record the numerical responses (i.e., 0, 1, 2, or 3) for each item within each Factor.
- Step 2. Obtain the Sum for the numerical values for responses on each item in a Factor.
- Step 3. Divide that sum by the number of items in that Factor. The resulting score (or Mean) should be between 0.0 and 3.0.

B. Sample Calculation for One Factor

In order to get a general picture of his/her responses on the Responding to Literature Survey, a 10th grade teacher decided to tabulate his/her responses. For Factor 5, Transmit Cultural Tradition, the teacher proceeded as follows:

Step 1.	Items in Factor 5	Response
	3	2
	9	1
	13	2
	16	1

Step 2. $2 + 1 + 2 + 1 = 6$

Step 3. 6 divided by 4 = 1.5, the Mean for Factor 5.
(See Part III. for further details.)

II. Tabulating Group Responses on a Teacher Survey

Although each Assessment Survey serves a very important self-analysis function for the individual teacher, each of the surveys also may be used to obtain a general profile for a specific group as well -- e.g., the literature instruction practices of all 11th grade college preparatory teachers, or the written composing instruction practices of all 4th and 5th grade teachers, or the supportive behavior for the oral composing

component by parents of 7th graders, etc. That will be a meaningful "group" must be determined at the local school level.

A. Tabulating Responses in Section 1

The items in Section 1 of the Teacher Survey relate to background or contextual aspects of the group under consideration. The most calculation in a simple average for the group on the one or more items which are of interest.

B. Tabulating Responses in Section 2

The items in Section 2 of the Teacher Survey provide information on how time is spent (or general content choices) within the domain of the survey. Tallying the number of responses in each box or cell of the charts will yield a frequency distribution for the group of teachers. That distribution reflects the pattern(s) of responses by the group(s) of teachers.

C. Tabulating Responses for Section 3 Through Section 10

Items in Section 3 through Section 10 on each Survey may be examined separately or in clustered groups called Factors. As explained in the introduction to the Tabulation Guide Outlines, a Factor is a label placed upon a group of items that are closely related in form or function. For example, on the Written Composing Survey, Factor 3 is called Verbal Interactive Strategies because each of the four items included within it (items 23, 24, 25, and 26) represent classroom behaviors in which some kind of verbal interchange between teacher and students or among students is carried out as a pre-writing strategy.

D. Calculating Group Means for Individual Items

Step 1. Record the numerical response for each person in the group. Recall that each person has placed a 0, 1, 2, or 3 in the space to the left of each item listed. If no response is listed on an individual survey, record a 0 for that person on that item.

Step 2. Add the numerical response values for the group.

Step 3. Divide that sum by the number of individuals in the group. The resulting Mean score should fall between 0.0 and 3.0.

E. Sample Calculation for Group Mean on an Individual Item

Let us assume that we want to see how all junior high school teachers as a group respond to items on the Written Composing Survey. There are 10 junior high teachers. On item 23, the extent to which they led class discussions on topics before having students write on the topics, they responded as follows:

Step 1.	<u>Teacher</u>	<u>Responses on item 23</u>
	1	1
	2	1
	3	2
	4	2
	5	3
	6	2
	7	2
	8	3
	9	1
	10	1

Step 2. $1+1+2+2+3+2+2+3+1+1 = 18$

Step 3. 18 divided by 10 = 1.8, the Mean Response of this group on item 23. (See Part III. for further details.)

F. Calculating Group Means for Factors

Recall that a Factor is a cluster of individual items that are related in form or function. The group Means for Factors then can provide more direct insight into the groups' practices in a broad but clearly defined aspect of instruction. To calculate the group mean for a Factor, first complete the calculations for the group on individual items, then proceed as follows:

Step 1. Record the calculated group means for each of the items in the Factor.

Step 2. Add these mean scores together.

Step 3. Divide the sum by the number of items in the Factor. The resulting Mean score should fall between 0.0 and 3.0.

G. Sample Calculation for Group Mean on a Factor

Let us assume that, using the context described in E., we wanted to see how these 10 junior high teachers responded on the four specific types of behavior that are part of Factor 8. We should proceed as follows:

Step 1.	<u>Items in Factor 8</u>	<u>Calculated Group Mean</u>
	#23	1.80
	#24	1.30
	#25	1.45
	#26	1.45

Step 2. $1.80+1.30+1.45+1.45 = 6.00$

Step 3. 6.00 divided by 4 = 1.50, the Group Mean for Factor 8. (See Part III. for further details.)

III. Interpreting Tabulated Data

The Mean scores for Factors of individual surveys, for individual items for groups of teachers, or for Factors for groups of teachers should not be interpreted too literally. These calculations are most useful as indicators of the general frequency of a particular behavior or type of behavior. In general, means of 2.5 - 3.0 reflect a very high degree of use; mean scores between 1.75 - 2.5 reflect a moderate degree of use; mean scores between 1.0 - 1.75 reflect a low degree of use; and mean scores below 1.0 reflect an extremely low degree of use. Remember too that it is operationally impossible for each teacher to be doing everything in any one class on a regular basis. Also, what may be a "good" profile can vary dramatically from class to class, can be quite different at different grade levels and in all likelihood will reflect marked differences among schools or school districts. The major issue is determining the extent to which the observed profile is appropriate in its own context and that determination must be made at the local level.

VI. ADMINISTERING THE STUDENT SURVEYS

The student surveys for each of the five domains in the Survey Package are intended for use during class time or as part of large group assessment. Although the student forms are considerably shorter than the teacher forms, it would still be unwise to plan to use more than one or perhaps two surveys at any one sitting. In general, administration time ranges from about 5 minutes per survey for older students who are capable readers to 15 minutes for younger students and/or less able readers.

For able readers, a survey can be presented to the group with little difficulty. To allay any potential anxiety about the purposes of the assessment, it is helpful to explain the focus for the survey right at the outset -- i.e., to highlight that the outcome is a description of that particular aspect of their curriculum and not an evaluation of their teacher. The results tell what was going on in the class and not how well the teacher was carrying out those activities. Since the curriculum includes both the substance studied and the learning activities used as part of that study (i.e., both content and process), the results of the assessment help their teachers and other teachers in their school examine the actual rather than the theoretical curriculum in their school and guide those teachers in making decisions about curriculum change. The students taking the survey should also be reminded that this kind of description is meaningful only if each person completing the survey does so honestly.

If students raise questions about the meaning of particular items or words, an effort should be made to answer the questions simply but without bias. That is, in answering a question, the person administering the survey should avoid any indication of preference or non-preference, approval or disapproval. Also, students should be reminded that there will be many items on a survey reflecting class activities that they have not done that year. It is not likely that any one teacher in any one class would use all of the activities listed.

For younger students and/or less able readers, it may be beneficial for the person administering a survey to read aloud each of the items. In general, with this assist, children, even as young as 2nd graders, seem to be able to use the 0, 1, 2, 3 frequency key with little difficulty. As with older students, it is also helpful to inform younger students about the general purposes for the survey, to let them know that they can ask questions, and to assure them that there will be some activities listed that they have not done or can't recall doing during the year or even before. Also, they too should be reminded that they should answer in terms of what they recall doing not whether they liked or disliked the activity.

VII. ASSESSMENT SURVEY III: STUDENT RESPONSE FORM

Oral Composing

I. Background Information

- a. Teacher's Name _____
- b. Grade _____ Class Period _____
- c. School _____
- d. About how much time have you spent in oral composing activity in your class this year? (Include in your estimate any time spent in studying about, preparing for, doing, and listening to students' oral presentations in the classroom.) (check one)

☐ less than 1 hour per week
☐ about 1 hour per week
☐ about 1 and 1/2 hours per week
☐ about 2 hours per week
☐ more than 2 hours per week

- e. How much have you yourself done this year in oral composing? On the checklist below, for each of the three types of assignments listed place an X in the box to the right that best describes how many times you were expected to do that kind of oral composing assignment during the school year in Language Arts/English.

TYPES OF ASSIGNMENTS	APPROXIMATE NUMBER OF ASSIGNMENTS						
	0	1	2	3	4	5	6+
1. Presentations in which you had to <u>Memorize</u> what you had to say ahead of time.							
2. Presentations in which you were to <u>Prepare</u> (but not memorize) ahead of time what you were going to say or read aloud and how you were going to do it.							
3. Presentations in which you had very little or no time to prepare (i.e., <u>improvise</u> ahead of time).							

II. Purposes for Oral Composing Instruction

Teachers can have many reasons for wanting you to do oral composing activities. For each statement below, indicate how much you think that reason was "emphasized" by your teacher. On the line to the left of each reason, put a 0 if you think it was not a reason, a 1 if you think it was a reason not very often, a 2 if it was sometimes, and a 3 if it was very often. (Remember, 0 = Not at All; 1 = Not Very Much; 2 = Sometimes; 3 = Very Much)

- _____ 1. The teacher wanted me to develop confidence in myself and in my abilities as a speaker.
- _____ 2. My teacher wanted me to learn how to use different kinds of techniques in giving oral presentations.
- _____ 3. My teacher wanted me to develop my organization and reasoning skills.
- _____ 4. My teacher wanted me to develop the skills in speech I will need as an adult.
- _____ 5. My teacher wanted me to better understand my own ideas and feelings.
- _____ 6. My teacher wanted me to understand how specific kinds of speech presentations were done.

III. Classroom Practices

Teachers can have you do many things as part of the way they work with oral composing in the classroom. We have listed a number of things below. Indicate how often your teacher used each activity in your class during the year.

- 0 = Never
- 1 = Not Often, maybe two or three times
- 2 = Sometimes, at least five or six times
- 3 = Very Often or Regularly during the year

A. Before we would do our oral composing:

- _____ 7. the teacher would lead a class discussion on our topic or subject.
- _____ 8. the teacher would have us do whole class or small group "brainstorming" session on the topic or subject.
- _____ 9. the teacher would have us listen to examples or models.
- _____ 10. the teacher would have us analyze examples from other students.
- _____ 11. the teacher would have us make outlines or detailed notes about our presentations.
- _____ 12. the teacher would have us jot down impressions or informal notes about the content or the delivery of our presentations.
- _____ 13. the teacher would lead us in oral warm-up activities.
- _____ 14. the teacher would take us on field trips or bring into class things related to our topic or subject.
- _____ 15. the teacher would show us films, play records, or use pictures to help us get ideas for our presentations.

B. Among the oral composing assignments:

- _____ 16. we gave "eye-witness" accounts of our observations.
- _____ 17. we gave talks about our experiences or about places, persons, or things we had seen or visited.
- _____ 18. we gave talks explaining our opinions about issues or events.
- _____ 19. we gave talks trying to persuade others to our views.
- _____ 20. we gave presentations showing that we had learned required content.
- _____ 21. we gave "dramatic" readings of text or our own material.
- _____ 22. we would act out scenes or situations related to course content.
- _____ 23. we had to memorize parts in plays.
- _____ 24. we had to recite all or parts of poems we had memorized.
- _____ 25. we had to give memorized speeches using particular organizations.
- _____ 26. we had to give oral presentations using special kinds of speech techniques (e.g., pauses, volume shift, humor, etc.).

C. When we had to do oral presentation assignments:

- _____ 27. we did them for our own personal enjoyment.
- _____ 28. we did them for the teacher.
- _____ 29. we did them for other students in our class or school.
- _____ 30. we did them for people in our neighborhood or district.
- _____ 31. we would record them for use on school or local radio.

D. When we did oral composing work in our class:

- _____ 32. we were each given a specific assignment by the teacher.
- _____ 33. we all worked on the same kind of assignment.
- _____ 34. we could choose our own assignment.
- _____ 35. our assignments were related to content we were studying in class.
- _____ 36. the teacher gave us clear and definite directions on what to do.
- _____ 37. our teacher worked with us before we actually had to give our presentations.
- _____ 38. we could practice in small groups before actually giving presentations.
- _____ 39. our teacher would demonstrate how to do assignments before we did them.
- _____ 40. our teacher gave students in the "audience" directions on how to listen to and what to listen for before we did presentations.

E. When our oral composing work was evaluated:

- _____ 41. our teacher evaluated our presentations on what we said (CONTENT) not on how we said it (DELIVERY).
- _____ 42. our teacher evaluated our presentations on Delivery not Content.
- _____ 43. our teacher evaluated our presentations on Content and Delivery.
- _____ 44. our teacher emphasized what we did well.
- _____ 45. our teacher emphasized what we did wrong.
- _____ 46. our teacher would give us grades for oral presentations.
- _____ 47. our teacher would have us recommend grades for other students' oral presentations.
- _____ 48. our teacher let us know the exact standards that would be used in evaluating our presentations.

- _____ 49. our teacher would have us suggest standards that would be used in evaluating our presentations.
- _____ 50. our teacher would record and keep our oral presentations for later use.

VIII. ADMINISTRATING THE ADMINISTRATOR AND PARENT SURVEYS

The administrator survey and the parent survey are short and easiest to use. For administrators and parents, there is a one-page survey for each of the five major domains within the PCRP assessment framework. Directions on each survey are clear and straight forward and should cause neither confusion nor uncertainty. These surveys can be mailed to parents for completion at home, or they can be administered in person either individually or in groups. It should take an individual no longer than four or five minutes to complete a survey.

If an in-person administration is being conducted, it may be helpful to remind the administrator and/or parent group to use the frequency key described in the directions to each survey, and to be aware that any one person is not likely to be doing all of the activities listed. For parents it will also be helpful to reiterate that responses should be specific to a particular child; more than one form should be completed if the parent has more than one child in the system.

IX. ASSESSMENT SURVEY III: ADMINISTRATOR RESPONSE FORM

Oral Composing

NAME or Code # _____
Date _____

Directions: Oral composing activities include oral presentations that are memorized, prepared, or spontaneous and can range from giving oral reports, expressing opinions or positions, doing poetry readings, acting in plays, taking part in dramatic readings, etc. As a school administrator, there are many things that you can do to support this aspect of the school curriculum. Some of these are listed below. In the space provided to the left of each statement, please indicate your estimate of how often you do or provide each behavior listed.

- | | |
|------------------|--|
| 0 = Never | - means that this is not something you do or provide during the year. |
| 1 = Infrequently | - means that this may be something you do or provide perhaps once or twice during the year. |
| 2 = Sometimes | - means that this is something you may do or provide as many as five or six times during the year. |
| 3 = Regularly | - means that this is something you may do or provide frequently during the year. |

- _____ 1. I read or present things orally to students during the school day.
- _____ 2. I take part in dramatic readings in school with students and/or staff.
- _____ 3. I take part in amateur or professional creative work (e.g., theatre groups, radio play groups, poetry readings, etc.) in our community.
- _____ 4. In clubs or groups in the community, I take roles which involve my sharing opinions and views publically.
- _____ 5. I attend at school and/or in the community a variety of creative and/or informational oral presentations.
- _____ 6. I inform students and staff about oral composing events in the community or on the radio.
- _____ 7. I inform parents about oral composing events in the community or on the radio.
- _____ 8. I support teacher requests to attend professional development sessions dealing with aspects of oral composing.
- _____ 9. I encourage staff members to realize that they have a responsibility for helping students develop their oral composing abilities.
- _____ 10. I support efforts to bring to the school a variety of people to do performances or to talk with students about the nature of oral composing work.
- _____ 11. I support teachers' efforts to use a variety of facilities to enhance students' experiences in oral composing.
- _____ 12. I support teacher and students efforts to record and/or display students' oral composing work.

X. ASSESSMENT SURVEY III: PARENTS RESPONSE FORM
Oral Composing

Name _____

Child's First Name _____

Child's grade level _____

Directions: Oral composing means oral presentations that are memorized, prepared, or spontaneous. These oral presentations include things such as oral reports, expressing opinions or views, doing dramatic readings, etc. As a parent, there are many things that you may do to support the oral composing part of the school program. We have listed some of these activities below. In the space to the left of each statement, please indicate your estimate of how often you do or provide what is listed.

- | | |
|------------------|--|
| 0 = Never | - means that this is not something you do or provide during the year. |
| 1 = Infrequently | - means that this may be something you do or provide perhaps once or twice during the year. |
| 2 = Sometimes | - means that this is something you may do or provide as many as five or six times during the year. |
| 3 = Regularly | - means that this is something you may do or provide frequently during the year. |

- _____ 1. I read things orally to or with my child.
- _____ 2. I take part in local amateur or professional theatre groups or "radio play" groups.
- _____ 3. I do oral recordings of opinions or views for possible broadcast on local radio or television.
- _____ 4. In local groups or clubs, I take roles which enable me to express my views or opinions publically.
- _____ 5. I talk with my child about the kinds of oral composing assignments that are required for school.
- _____ 6. I help my child prepare for oral composing assignments.
- _____ 7. I take my child to oral presentations at school or in the community.
- _____ 8. I talk with my child about the oral presentations that we hear together.
- _____ 9. I encourage my child to take part in oral composing activities outside of the classroom or school.